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GENERAL MEETING OF THE ARCHAEOLOGICAL INSTITUTE OF AMERICA

DECEMBER 29-31, 1919

THE Archaeological Institute of America held its twenty-first meeting for the reading and discussion of papers at the University of Pittsburgh December 29, 30, and 31, 1919, in conjunction with the American Philological Association. Three sessions for the reading of papers were held and there were three joint sessions with the American Philological Association. The abstracts of the papers which follow were furnished by the authors.

MONDAY, DECEMBER 29. 2.30 P.M.

1. Miss Helen H. Tanzer, of Hunter College, *The Roman Marriage Custom as Described in Lucan*. (Read by Professor G. M. Whicher.)

In the account which Lucan gives (*Pharsalia*, II, 352-371) of the remarriage of Marcia to Cato the Younger after the death of Hortensius, the orator, to whom he had ceded her, we have an almost photographic description of the confarreate marriage ceremony. The poet represents Marcia as begging Cato to allow her to return to him if only that "*liceat tumulto scripsisse: 'Catonis Marcia'*." Cato agreed, and though the time was not appropriate and the war required his attention, the marriage took place but with only the most necessary portions of the ceremony, the rest omitted by force of circumstances. It is here that Lucan has done us a service, for he mentions both what was done and what was left undone, thus furnishing material for commentators and archaeologists. "No festive garlands or wreaths hung from the doorway, no white fillets bound the door posts, the usual torches were not there, nor the high couch with its ivory steps and gold embroidered hangings; no matron with high-crowned headdress lifted her lest her feet touch the threshold. No flame colored veil lightly hid the bride's timid blushes nor covered her downcast countenance; no jewelled girdle held down her flowing robes, no collar gracefully encircled her neck, no tunic covered her arms. The usual witty sallies were not uttered nor the Sabine jests. There were no relatives or friends assembled, they were united in silence, satisfied with Brutus alone as witness and assistant."

There followed parallel passages from other Latin writers cited by way of illustration, and comments from commentators by way of explanation.

2. Miss Cornelia G. Harcum, of Rockford College, *Roman Cooking Utensils in the Royal Ontario Museum.*

This paper had as its main interest the collection of Roman cooking utensils in the Walter Massy Collection in the Royal Ontario Museum, most of which were found in Egypt. A comparison was made of ancient with modern cooking utensils. The materials, mode and place of manufacture, decoration, and details of workmanship of these utensils were discussed. The most interesting set in the Royal Ontario Museum is a very complete kitchen equipment which was discovered in what appeared to be the remains of a burned house near Thebes. It contains twenty-seven pieces of bronze in excellent preservation. The date of these utensils is probably about the first or second century. Of special interest also is a series of iron frying-pans with folding handles which were found in Egypt and belong to the late Roman period. The pans are hammered and the workmanship is exceedingly good. As they were discovered with other military remains the logical conclusion is that they formed a part of the soldiers' equipment and that the folding handles which are rather rare were designed to make the kits more compact. A bronze ladle, in this collection, with an extension handle shows a decided variation from the usual form. Illustrations were shown of a great variety of cooking utensils from the common *olla* or porridge pot to the *harpago* which was used for taking meat from a kettle.

3. Professor David M. Robinson, of Johns Hopkins University, *A Roman Terracotta Savings-Bank at the Johns Hopkins University.*

Children's savings-banks or money boxes are mentioned nowhere in Greek or Latin literature. If they were, they probably would be called *thesauri* or *loculi*. We know them from archaeology, and nearly fifty are now listed. They have been well discussed by Graeven, 'Die thönerne Sparbüchse' (*Jb. Arch. I.* XVI, pp. 160-189). In addition to the one late Greek example from Priene mentioned by Graeven is another in the Athens Museum (No. 5264), but all the other specimens are Roman and have been found in the western half of the Roman world—in Italy, France, Germany, England, and the Netherlands. There are four main types, that in the form of a small chest, that in the form of a vase (cf. Plautus, *Aulularia* and Horace, *Sat.* II, 6, 10), that with a flat circular form, resembling somewhat the body of a Roman lamp, with a design similarly placed in a medallion on top, and that in the shape of a bee-hive. Of the chest type, there is one unpublished example in the Stoddard Collection at Yale University. Of the third class, there is an example at Columbia University with Hermes standing inside a shrine with two columns. Another was seen in 1908 in the Arndt Collection in the Glyptothek at Munich by the writer who knows eight of this type. Of the bee-hive or last type, there are several specimens. One which was in the Castellani Collection, and had disappeared, is at Columbia University. It represents Hermes, *lucrorum potens et conservator*, standing on a base within a shrine with four columns, the caduceus in his left hand and pouch in his right, and a cock beneath his right hand, and has a slit above for putting in the coins. Another specimen in America of the

early second century A.D. is at the Johns Hopkins University and is probably that sold at auction with the Saulini Collection in 1899. It represents a draped Hermes standing on a base within a shrine with two columns, caduceus in right, and pouch in left hand, and has the slit above the shrine. On the back is an inscription which should be read *Bas. Augu. (Bassieni Augurini)*. The Saulini catalogue reads *Las. Augu.* and Graeven (*Jb. Arch. I. XVI*, p. 181) wrongly suggests *Pas. Augu.*, though Passienus is another form of Bassienus (cf. Schulze, *Zur Geschichte Lateinischer Eigennamen*, pp. 213 ff.). A specimen from the Esquiline in Rome is probably from the same mould. In Munich in the Antiquarium is another unpublished example of the bee-hive type. Slides were shown of many examples of all types; and their purpose and relation to the lamp-industry and the significance of the scenes on them were discussed.

The origin of the bee-hive type was especially considered, and Miss Harrison's suggestions were discussed (cf. *Themis* pp. 396 f; *Essays and Studies presented to William Ridgeway*, 1913, pp. 136 ff.). There is a resemblance in shape to Mycenaean bee-hive tombs, to the primitive underground dwelling, and its counterpart above ground at Orchomenus, a type which has survived to the present day in Kurdistan, in Switzerland, in Italy, and even in America as well as in Greece. These bee-hive tombs were called even in the days of Pausanias *thesauri*. Sophocles in the *Ichneutae* calls Cyllene's cave-dwelling where the wonder-child Hermes is kept, a *thesaurus*. So also the omphalos as a tumulus or tomb had the shape of a *thesaurus* and when Varro in *De Lingua Latina*, VII, 17, compares the omphalos at Delphi to a *thesaurus* he may be thinking of one of these bee-hive banks and not of a bee-hive tomb, a type which hardly survived underground till Roman times except possibly in the Tullianum and the Mundus.

4. Dr. Stephen B. Luce, of the University Museum, Philadelphia, *Etruscan Antefixes from Cervetri and Corneto in the University Museum, Philadelphia*.

This paper will be published in full in a later number of the JOURNAL.

5. Dr. Leicester B. Holland, of Philadelphia, *Primitive Aegean Roofs*.

This paper will be published in full in a later number of the JOURNAL.

6. Miss Marion E. Blake, of Cornell University, *A Suggestion to Teachers of Epigraphy*.

The speaker pointed out some of the difficulties in teaching epigraphy. Photographs of the stones or of squeezes are unsatisfactory, and squeezes themselves are too fragile for regular class-room use. Photographs of the reverse of the squeeze are clear, but confusing to the student because the letters are reversed. The device of photographing the back of the squeeze on the back of a film and then printing by direct contact will reverse the print and make the

inscription read correctly. Lantern-slides could be prepared or prints put into the hands of the students, or even a text-book of half tones compiled for the class-room. Slides were shown demonstrating the advantages of the method advocated.

7. Mr. E. T. Dewald, of Princeton University, *A Lost Painting by Pietro Lorenzetti*. (Read by Professor G. W. Elderkin.)

This paper is published in full in the present number of the JOURNAL, pp. 73-76.

TUESDAY, DECEMBER 30. 9.30 A.M.

1. Professor Howard Crosby Butler, of Princeton University, *Report of the Committee on the Protection of Historic Monuments in the Near East*. (Read by Professor G. M. Whicher.)

No abstract of this paper was received.

2. Professor William N. Bates, of the University of Pennsylvania, *Recent Theories on the Origin of the Alphabet*.

After referring to the theories of De Rougé, Deecke, Peiser, Hommel, Delitsch, Zimmer, Grimme, von Luschan, and Hogarth the writer discussed the so-called Sinai script and the theory of A. H. Gardiner; the potsherd writing of Egypt, and the theory developed by Flinders Petrie in various papers; and the pictographic and linear script of Crete, and Sir Arthur Evans's theory. The relation of Minoan script to the characters of the Cypriote syllabary was touched upon, and incidentally the theories of Naville, Schneider, Lidzbarski, Sundwall, and Pretorius were briefly considered. Other theories such as those of Breasted, Pilcher, Stucken, and Bauer were also explained. Much progress has been made during the last twenty years towards solving this old problem, and two points may be regarded as established as a result of recent researches.

1. No theory of the origin of the alphabet can now be considered seriously unless it can show actual forms and explain their development; the time has gone by for mere speculation. 2. We can now say with considerable confidence that the Greek alphabet was not derived from the Phoenician, though it may well have been influenced by it. A definite solution of the problem of the source of the alphabet is by no means impossible, and, in fact, does not appear to be far off.

3. Professor R. A. MacLean, of McGill University, *Some Ancient Sites in Mesopotamia*.

This paper deals with some ancient and modern sites in Mesopotamia along the Tigris and the Euphrates,—sites which I became more or less familiar with during a residence, or perhaps I should say a mere existence, of two and a half years in that country during the war. On the Euphrates Anah and Hit are both of ancient origin. Anah interests us for the opposition which its fortress

gave to Julian, while Hit, or Is of Herodotus, is famous for its production of bitumen. Hit is probably the Charmande of Xenophon.

The country between the Tigris and the Euphrates in the vicinity of Bagdad is of interest chiefly for its connection with Xenophon and the route of the Ten Thousand. It is difficult to place with any degree of accuracy the sites of the Median Wall, the four canals, and the cities of Sittace and Ops, as there are few existing remains. The key to the whole situation lies, I think, in the location of Ops. Following Ross, Miss Bell, and others who have made investigations concerning this and other places in Mesopotamia, I have concluded that Ops was a little north of the junction of the river Adhaim with the Tigris. In that case the Adhaim would correspond to the river Physcus mentioned by Xenophon.

The other sites mentioned along the Tigris are more easily determined. There are, it is true, no traces of Seleucia, but its site is known from its relation to Ctesiphon which is marked to-day by the huge fragment of an arch. Further up the Tigris, the Larissa of Xenophon is the ancient Nimroud, while Mespila, or the modern Mosul, is on the site of the ancient Nineveh.

4. Professor Edgar L. Hewett, of San Diego, California, *America in the Evolution of Human Society*.

No abstract of this paper was received.

5. Mr. Albert M. Friend, Jr., of Princeton University, *Manuscripts, Ivories, and Goldwork in the Abbey of St. Denis under the Patronage of Charles IV*. (Read by Professor G. W. Elderkin.)

The paper reconstitutes the school of illumination, ivory carving, and goldsmiths' work active in the Abbey of Saint-Denis near Paris under the patronage of Charles the Bald (840-877). The manuscripts have already been grouped, but under the assumption that they were illuminated in the Abbey of Corbie near Amiens, an assumption poorly supported by the provenance of one uncharacteristic example. On the other hand the eclectic character of the illumination shows that all the manuscripts must have been done at some centre where there was a library containing examples of each of the earlier Carolingian schools, and also, in view of unmistakable classic and Byzantine influences on the school, some manuscripts of Eastern and Italian provenance. Such a collection is to be found in the library of Charles the Bald, which must have been deposited either at the royal residence at Compiègne, or in the Abbey of Saint-Denis, of which Charles was secular abbot, and where he spent a large portion of his time when not travelling. We know that his collection contained specimens of the school of Tours and of the Franco-Saxon school; there is also good reason to suppose that it contained the masterpiece of the Ada-group—the Soissons Gospels—and the Utrecht Psalter which represents the style of Rheims.

The school produced, besides the "Corbie" manuscripts, a group of ivory-carvings already isolated by Goldschmidt as the "Liuthard-group," to which may be added two ivories in the Morgan collection in the Metropolitan Museum, representing respectively Christ enthroned with Peter and Paul, and the Virgin enthroned and adored by angels (*A.J.A.* XXIII, 1919, pp. 394 ff.),

wherein the lyric pen-style of the school is considerably toned down by adherence to some Eastern model which the sculptor had before him. Two more may also be added to Goldschmidt's group: the book-cover of the Missal of Saint-Denis (Bibl. Nat. lat. 9436), and a plaque in the South Kensington Museum.

The gold-work of the school has never been assembled, but it may be identified in four pieces: the front cover of the Ashburnham Gospels in the Morgan collection; the ciborium, or field-altar, of Arnulf, emperor of Germany, 887-899, the front cover of the Codex Aureus of St. Emmeran in Munich, and the antependium of the high altar of the Abbey of Saint-Denis itself. Two of these pieces are traceable to the Abbey, viz., the antependium and the cover of the Gospels of the St. Emmeran Codex, a manuscript belonging to the group and made for Charles the Bald. This and the fact, attested by a writer of the ninth century, that the abbey possessed at that time a famous school of goldsmiths, makes probable the attribution of the four pieces of gold-work mentioned, as well as the manuscripts and ivories discussed above which are closely allied to the gold-work in style, to the Abbey of Saint-Denis.

This attribution is confirmed by two peculiarities of iconography which connect the school definitely with the abbey. The first is the appearance in these works of a profusion of angels, reflecting the influence of the Celestial Hierarchy of the Pseudo-Dionysius the Areopagite, identified at the period with Saint-Denis of France. This manuscript was translated at the order of Charles the Bald by John Scotus Erigena from the Greek manuscript sent to Louis le Debonnaire by the Byzantine emperor Michael in 824, and deposited in Saint-Denis. Echoes of the same work occur in poems of Scotus, and appear also in the works of the school in the multiplication of angels, with occasional indication of the different orders into which the Pseudo-Dionysius divided them.

The letters of Dionysius the Areopagite, translated at the same time by Scotus, contain a description of the eclipse at the time of the Crucifixion, by the vision of which the Areopagite was converted. According to this description the moon advanced until it covered the sun and then returned whence it came. This explains why in the Crucifixions of the school the moon is persistently facing right, out of the composition, as if returning on her course. The detail undoubtedly reflects the interest in the incident on the part of the monks of Saint-Denis who confused the Areopagite with their patron saint, and its appearance on the works of the group,—miniatures, ivories, and gold-work,—serves to confirm the location of the atelier which produced the manuscripts of Janitschek's "Corbie" school, the ivories of Goldschmidt's "Liuthard" group, and the four pieces of gold-work cited, in the royal Abbey of Saint-Denis, where the school must have flourished in the last half of the ninth century under the patronage of Charles the Bald.

TUESDAY, DECEMBER 30. 8 P.M.

Joint Session with the American Philological Association. Subject: Archaeology and Classical Philology.

1. Professor Harold N. Fowler, of Western Reserve University, Greece.

2. Professor Morris Jastrow, of the University of Pennsylvania, *Mesopotamia*.

3. Professor Gordon J. Laing, of the University of Chicago, *Italy*.

WEDNESDAY, DECEMBER 31. 9.30 A.M.

1. Mr. W. B. Dinsmoor, of the American School of Classical Studies at Athens, *The Monument of Agrippa at Athens*.

The pedestal of Agrippa, usually dated 27-12 B.C. on account of the inscription on the west front, has sometimes been attributed to earlier periods on insufficient evidence (orientation, relation to Propylaea, etc.). There is, however, valid evidence for an earlier dating. The inscription, as Fauvel pointed out in manuscript notes, is cut on a surface roughened by the erasure of an earlier inscription, in five lines but with much larger letters, of which a few traces are preserved. Then the plinth of the quadriga has hoof cuttings for two successive groups of horses, one apparently earlier than Agrippa. Finally, the architectural forms and construction of the pedestal are those of Pergamene, not Roman, work. The true date may, therefore, be 178 B.C., when Eumenes II and his brother Attalus seem to have won Panathenaic chariot victories. We may assume that on this same pedestal was set up Marcus Antonius as the New Dionysus, probably in 38 B.C. when he was victor in the Antonian Panathenaea; Cleopatra as Isis would seem to have been set up beside him in 32 B.C. For in 31 B.C., on the eve of the battle of Actium, statues of Antonius and Cleopatra, which replaced colossi of Eumenes and Attalus, were hurled down by a hurricane (Plutarch and Dio Cassius. By confusion with the groups dedicated by Attalus I, this story was sometimes localized above the theatre, and it was said that a Dionysus of the Gigantomachy was hurled down; but probably in these earlier Attalid groups, as in the Niobid group, no victors were represented). Agrippa, arriving in Athens shortly afterward, found the pedestal empty, and his statue was erected in the place of his defeated opponent.

2. Dr. T. Leslie Shear, of Columbia University, *The Lion Group at Sardis*.

This paper will be published in full later.

3. Professor G. W. Elderkin, of Princeton University, *A Re-examination of Archaic Laconian Grave Stelae*.

This paper will be published in full later.

4. Professor George H. Chase, of Harvard University, *Two Vases from Sardis*. (Read by Dr. James M. Paton.)

This paper will be published in full in a later number of the JOURNAL.

5. Miss G. M. A. Richter, of the Metropolitan Museum of New York, *The Subject of the Ludovisi and Boston Reliefs*. (Read by Dr. James M. Paton.)

This paper endeavored to show that the widely adopted interpretation of the Boston relief as the settlement of the dispute between Aphrodite and Persephone for Adonis rests on insufficient evidence and presents many difficulties. A new interpretation was advanced, based on the supposition that the Boston and Ludovisi reliefs are pendants or parts of one monument.

6. Mr. Carl W. Blegen, of the American School of Classical Studies at Athens, *The So-called Temple of Hera at Tiryns*.

7. Mr. Carl W. Blegen, of the American School of Classical Studies at Athens, *Ephyrean Ware*.

These two papers will appear in the account of the excavations at Korakou, Corinth, shortly to be published.